

Alastair Greig

Fora

solo violin

flute, oboe, clarinet (bass clarinet), bassoon

french horn, trumpet, trombone

harp

percussion (2 players):

marimba, vibraphone (motor off), glockenspiel
suspended cymbals, 2 suspended gongs, tam-tam
snare drum, 4 tom toms, 2 bongo drums
triangle, crotales

piano

violin I

violin II

viola

violoncello

double bass

score in C

duration: app. 16 mins

Fl. *pp*

B. Cl. *sf p sf sf p sf sf p sf p sf*

Hp *poco f* *poco f*

Mar. *mp p mp*

Vln *f*

Vln I *p p mp p p mp*

Vln II *ord. p p p mp*

Vla *(s.p.) p (ord.) p p*

Vc. *sf p sf sf sf sf p*

Detailed description of the musical score: The score is for page 3 of a piece. It features eight staves. The Flute (Fl.) part has a single note in the final measure with a *pp* dynamic. The Bass Clarinet (B. Cl.) part is highly rhythmic, featuring trills and slurs with dynamics *sf*, *p*, and *sf*. The Harp (Hp) part has a *poco f* dynamic and features 3:2 ratio markings. The Maracas (Mar.) part has a rhythmic pattern with *mp* and *p* dynamics. The Violin (Vln) part has a *f* dynamic. The Violin I (Vln I) part has a rhythmic pattern with *p*, *mp*, and *p* dynamics. The Violin II (Vln II) part has a *ord.* marking and a *p* dynamic. The Viola (Vla) part has a *(s.p.)* marking and a *p* dynamic. The Violoncello (Vc.) part has a *sf* dynamic and features 3:2 ratio markings.

A

$\text{♩} = 60$

16

Fl.

B. Cl.

Hp.

Mar.

Vln

Vln I

Vln II

Vla

Vc.

sf

p

ppp

mf

f

A

a little more relaxed, less movement

mp

pp

ppp

pp

ppp

22

Fl.

B. Cl.

Tri.

Hp

Mar.

Vln

Vln I

Vln II

Vla

Vc.

Db.

ppp

pp

6:4

3:2

5:4

ppp

pp

l.v.

f

ppp

sf (in p)

6:4

3:2

7:4

tr

7:4

5:4

poco fe con passione

5:4

3:2

5:4

pp

pp

3:2

3:2

3:2

pp

ppp

3:2

pp

forceful, direct

♩=66-70

27 forceful, direct
♩ = 66-70

Fl. pp

Hp. p pp

Mar. ppp

Vln. B forceful, direct
♩ = 66-70

Vln I pp

Vln II pp

Vla. ord. pp

Vc. pp

Db. pp



becoming agitated..

♩=132-140

[illegible]

39 $\text{♩} = 140$

Fl. *pp* *p* *pp* *p* *pp* *p* *f*

Ob. *pp* *p* *pp* *p* *pp* *p* *f*

Cl. *pp* *p* *pp* *p* *pp* *p* *f*

Bsn. *pp* *pp* *p* *sfz*

Gong *p* *pp* *ppp* *mf* (dampen immediately)

Pno. *pp* *p* *pp* *p* *pp* *pp* *sfz*

Vln. *p espress.* *fz* *ffz* *port.*

Vln I *sul pont.* *pp*

Vln II *sul pont.* *pp*

Vla. *sul pont.* *pp*

Vc. *sul pont.* *pp*

Db. *sul pont.* *pp*

D $\text{♩}=66-70$
calmer than before

53

$\text{♩}=70$

B. Cl.

Bsn

Tbn.

Bongo

Hp

Vln

Db.

pp

f

ppp (possible)

pp

punt d'arco

ff

fz

f

ppp (possible)

pp

p

arco

(ord.)

ppp

ppp

59 $\text{♩} = 70$

B. Cl.

Bsn

Tbn.

ord.

Hp

Mar.

pp *p* *mf*

agitated and nervous

$\text{♩} = 70$

Vln

jeté *sf(in p)* *f* *ord.* *tr* *(b)*

Vc.

pp *ord.* *sul pont.* *sf* *p*

Db.

ppp *pp* *3:2* *p*

65 $\text{♩} = 66$

Hp

f *ff* *f* *ff* *pp* *3:2* *1.v.*

Gong

pp *3:2*

Mar.

f *f* *ff* *pp*

calming down..

$\text{♩} = 66$

Vln

p *tr* *(b)*

Vc.

ord. *3:2* *sul pont.* *ord.* *pizz* *p*

Db.

f *3:2* *pizz* *p*

[illegible]

animated, bold and very rhythmic

81

(d.i.)

F

$\text{♩} = 120$

Gong

pp

pp

Vln

arco

F

$\text{♩} = 120$

f

$\text{sempre } f$

Vc.

$pppp$

Db.

$pppp$



85

Vln

b



90

Vln

pizz.

arco

fz

ff

G

(assertive)

95

Fl. *fp* *sfz* *fp*

Ob. *sfz* *sfz* *fp*

Cl. *fp* *sfz* *fp*

Bsn. *fp* *sfz* *f* *fp*

Hn. *sfz*

Tpt. *f* *f* *f* *fz* *fp* *fp*

Tbn. *sfz* *fp* *fp*

Tom-t. *f*

T.-t. *f* (l.v.)

Hp. *sfz* *ff* *f*

Pno. *f* *sfz*

G

(assertive)

Vln. *p*

(ord.)

Vln I *ff* *sf* *sf* *sf* *sfz* *sfz* *ff*

(ord.)

Vln II *ff* *sf*

(ord.)

Vla. *sfz* *sfz* *ff*

(ord.)

Vc. *sfz* *sfz*

(ord.)

Db. *ff* *sfz*

98

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tom-t.

Hp.

Pno.

Vln.

Vln I.

Vln II.

Vla.

Vc.

Db.

mf

f

ff

fff

H**taut, brittle..**

101

fff

fff

fff

sfz

sfz

p

sfz

mf

ffz

f

taut, brittle..

fff

(detached)

f

fff

f

f

pizz

ffz

pizz

ffz

[illegible]

I ♩=60
..and expansive..

109

Fl. *ff* *p* *pp* *p* *pp* *p*

Ob. *ff* *pp* *p* *pp* *p*

Cl. *f* *pp* *p*

Bsn. *p* *pp* *pp*

Tpt.

Tbn.

T.-t. *f* *mp* l.v.

Hp. *f* *mf* *mp* *p*

Mar. *pp*

Pno. *f* *pp* *p* *pp* *p* *pp* *p*

I ♩=60
..and expansive..

Vln. *ff* *p*

Vln I *pp* *gliss.*

Vln II *pp*

Vla. *pp*

Vc. *f* *pp* *ord.* *gliss.*

Db. *p* *pp*

[illegible]

..gaining momentum..

116

Hn *a niente* *mfz* 3:2[♭]

Tpt *mp* *mp*

Tbn *fz*

S. D. *ppp* *pp*

Hp *bis.* *ppp*

Mar. *ppp*

Pno. *ppp*

..gaining momentum..

Vln *(molto)*

Vln I *ppp* *a niente*

Vln II *ppp* *a niente*

Vla *ppp* *a niente*

Vc. *ppp* *a niente*

Db. *ppp* *a niente*

..bold and rhythmic, as before,
but a little faster

♩=126-130

19

119 **J**

Hn

Tpt

Tbn

S. D.

Hp

Mar.

Pno.

Vln

Vln I

Vln II

Vla

Db.

..bold and rhythmic, as before,
but a little faster

J

♩=126-130

sfz

subito f

subito f

subito f

ff

sfzp

tr

ff

ff

pizz

arco

sul pont.

ord.

gliss.

gliss.

gliss.

123

Cl. *ff*

Hp *gliss.*

Mar.

Pno. *ff* (martellato)

Vln *sfzp* *sfz* *sfzp* 4:3 *tr* 4:3

Vln I

Vln II *(b)*

Vla

Db. *gliss.*

127

K

Fl. *ff*

Ob. *f*

Cl. *b*

Cl. *b*

Tpt. *con sord.* *mf*

Tbn.

S. D. *p* *mf* *fz*

Hp. *f*

Mar. *ffz*

Pno.

K

Vln. *ff* *3:2* *(ff)* *(non leg.)*

Vln I. *pizz* *arco*

Vln II. *pizz* *arco*

Vla. *5:4* *5:4* *6:4*

Vc. *(non leg.)* *6:4* *6:4* *p* *fz*

Db. *pizz* *ff*

[illegible]

agitated, nervous, with an edge...

23

L ♩. = 50

140

Fl. *ppp* (fltr.) *ppp*

Ob. *ppp*

Cl. *ppp* 3:2 3:2

Tom-t. *pp*

Hr. *pp* 3:2 3:2 3:2 3:2

Glock. *pp*

Pno. *ppp* 8va

agitated, nervous, with an edge...

L ♩. = 50

Vln *arco, e con sord* *ppp*

Vln I *arco, e con sord* *ppp*

Vln II *arco, e con sord* *ppp*

Vla *arco, e con sord* *ppp*

Vc. *arco, e con sord* *ppp*

♩ = 60

less agitated, more direct

147

Fl.

Ob.

Cl.

Bsn.

Tbn.

Tom-t.

T.-t.

Hp.

Glock.

Pno.

Vln.

Vln I

Vln II

Vla.

Vc.

Db.

ppp

ppp *sf (in pp)* *ppp* *p*

ppp *8va*

♩ = 60

less agitated, more direct

sub. ppp *sub. ppp* *sub. ppp* *sub. ppp*

ppp *sub. ppp*

(senza sord.) arco

ppp *pp*

152

Fl.

pp

3:2

5:4

tr

pp

p

pp

Tom-t.

Hp

3:2

Pno.

pp

p

pp

pp

p

pp

p

p

pp

Vln

(ff)

Vln I

pp

p

pp

pp

p

pp

p

pp

Vln II

gliss.

pp

p

pp

p

pp

Vla

pp

p

p

pp

p

Vc.

pp

p

pp

Db.

Detailed description of the musical score: The score is for measures 152 to 155. Measure 152 features a complex flute part with a 3:2 triplet and a 5:4 quintuplet, both marked with a sharp sign. The piano part has a 3:2 triplet. Measure 153 shows a harp part with a 3:2 triplet. The violin I part has a trill marked with a sharp sign. The violin II part has a glissando and a trill marked with a sharp sign. The viola part has a 3:2 triplet. The violoncello part has a 3:2 triplet. The double bass part has a 3:2 triplet. Measure 154 features a flute part with a trill marked with a sharp sign. The piano part has a trill marked with a sharp sign. The violin I part has a trill marked with a sharp sign. The violin II part has a trill marked with a sharp sign. The viola part has a trill marked with a sharp sign. The violoncello part has a trill marked with a sharp sign. The double bass part has a trill marked with a sharp sign. Measure 155 features a flute part with a trill marked with a sharp sign. The piano part has a trill marked with a sharp sign. The violin I part has a trill marked with a sharp sign. The violin II part has a trill marked with a sharp sign. The viola part has a trill marked with a sharp sign. The violoncello part has a trill marked with a sharp sign. The double bass part has a trill marked with a sharp sign.

M

delicate and restrained

155

Fl. *p* *pp* *sfz* *ppp*

Ob. *ppp*

Tom-t. *sfz*

Cym. *ppp* soft headed beater

Hp *pp*

Pno. *sfz*

3:2 60 3:2 3:2 2+2+3 2+2+3

M

delicate and restrained

Vln *sfz* *pp* (espress.) *sub. pp*

Vln I *p* *pp* *p* *sfz* senza sord.

Vln II *p* *pp* *sfz* senza sord.

Vla pizz. *sfz* arco *pp* *ppp* <

Vc. *pp* *sfz* senza sord.

Db. *p*

3:2 60 3:2 3:2 2+2+3 2+2+3

gradually becoming a little more animated

27

162

Fl. *pp*

Cym. *pp* with bow

Hp *pp*

Glock. *pp*

Vln *pp*

Vln I *pp*

Vln II *pppp*

Vla *pppp*

Vc. *pppp* gliss.

gradually becoming a little more animated

167

Hp *pp*

Glock. *ppp*

Vib. *ppp*

Mar. *ppp*

Pno. *ppp*

Vln II *ppp* (non vib.)

Vla *fz*

Vc. *fz*

nervous, agitated... *ppp* ...becoming much more restrained.. *pp* ...and lyrical.. (ord.)

174 **N**

Fl. *ppp*

Ob. *ppp* (poss.)

Cl. *ppp*

Hn. *ppp* (poss.)

Tbn. *ppp* (poss.)

Hp *p*

Gong *ppp* (l.v.)

N

Vln *p espress.*

Vln I *pp* *ppp*

Vln II *pp* *ppp* *ppp*

Vla *gliss.*

Vc. *gliss.*

Db. *pp*

♩=120
agitated

185

Cl. *p espress.* (in *p*) *pp*

Hp. *ppp*

Vib. *ppp*

Mar. *ppp*

Pno. *ppp*

agitated
♩=120

Vla. *pizz* *arco*

Vc. *ppp*

calm and lyrical

190

Ob. *ppp*

Cl. *ppp* *pp*

Bsn. *ppp* *pp espress.*

Hn. *ppp (poss.)*

Tbn. *ppp (poss.)* *pp*

Hp. *pp*

Vib. *pp*

Mar. *pp*

Pno. *pp*

Vln. *calm and lyrical* *arco* *p espress.* *(molto vib.)* *(b)*

Vln I. *ppp*

Vln II. *ppp*

Vla. *pp*

Vc. *(molto vib.) (#)* *pp*

Db. *pp*

[illegible]

199

Fl. *tr* *ppp* *tr* *pp*

Ob.

Cl.

Bsn *ppp*

Hn *pp*

Hp *ppp* (l.v.)

Vib. *ppp*

Mar. *ppp*

Pno. *ppp* (3rd ped.) *ppp*

Vln *p espress.* *fz*

Vln I con sord. *ppp*

Vln II con sord. *ppp*

Vla con sord. *ppp*

Vc. con sord. *ppp*

[illegible]

211

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vib.

Mar.

Pno.

Vln.

Vln I.

Vln II.

Vla.

Vc.

Db.

pp

ppp

(senza sord.)

pp

slower than before and reflective

216

Vib.

Mar.

Vln

slower than before and reflective

5:4^b
pp (senza espress.)

senza sord.

Vln I

senza sord.

Vln II

senza sord.

Vla

senza sord.

Vc.

senza sord.

Db.

aggressive, agitated

P

223 ♩=66-72

Bsn. *f* *sfzp* *f*
 Hn. *f* *sfzp* *f*
 Tpt. *f* *sfzp* *f*
 Tbn. *f* *sfzp* *f*
 Hp. *ff*
 Vib. *f*
 Pno. *f*

aggressive, agitated

P

♩=66-72

Vln. *f* *sfzp*
 Vc. *f* pizz arco pizz
 Db. *f* pizz 3:2

This image shows a page from a musical score, specifically page 229. The score is written for a large ensemble, including woodwinds, brass, keyboard, percussion, strings, and double bass. The music is in 2/8 time, with some measures changing to 3/8 or 2/4. The score features complex notation, including triplets, slurs, and dynamic markings such as piano (p), fortissimo (ff), sforzando (sfz), and mezzo-forte (mf). The instruments listed are Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Harp (Hp.), Vibraphone (Vib.), Maracas (Mar.), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is divided into systems, with each system containing staves for different instrument groups. The notation includes notes, rests, slurs, and various performance instructions. The page number 229 is visible at the top left corner.

234

Ob. *tr* *f*

Cl. *tr* *f*

Tom-t. *mp* *mf* *sfz*

Mar. *f*

Vln *col legno* *ord.* *fz (poss.)* *fz* *sfp*

Vln I *pp* *p* *3:2*

Vln II *p*

Vla *3:2*

Vc. *arco* *pizz* *arco*

Db. *arco* *pizz* *arco*



254

Fl. *fp* *f* *tr* *5:4* *fltr.*

Hp *fz*

Vib. *mfz* *3:2* *fz*

Vln *pizz* *arco, sul pont* *f* *pizz* *arco, ord.* *pizz* *arco, ord.* *3:2*

Vln I *p*

Vln II *p*

Db. *pizz* *arco*

258

Fl. *hold back...* *3:2*

Hp *sfz*

Vib. *hold back...*

Vln *ff* *gliss.* *gliss.* *tr* *(lunga)* *tr*

Vln I *gliss.*

Vln II *gliss.*

Db. *pizz* *sfz*

S ...assertive, forceful..
♩=72

♩=72

263

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vib.

Mar.

Pno.

S ...assertive, forceful..

Vln.

Vln I.

Vln II.

Vla.

Vc.

Db.

267

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vib.

Mar.

Pno.

Vln

Vln I

Vln II

Vla.

Vc.

Db.

3:2

tr

fz

p

f

fp

f

pizz

arco

272

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Vib.

Mar.

Pno.

Vln.

Vln I.

Vln II.

Vla.

Vc.

Db.

flz.

ord.

3:2^Δ

5:4^Δ

3:2^Δ

pizz

ff

arco

suddenly calm, almost frozen

278

T $\text{♩} = 66$

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

T.-t. (use vib. beaters) f $\text{♩} = 66$ l.v.

Hp. *bis* *pp* *bis* *pp*

Gong. (use vib. beaters) pp $5:4$ l.v.

Mar.

Pno. ff

T $\text{♩} = 66$

suddenly calm, almost frozen

forceful and demonstrative

Vln. *arco* f $3:2$ $5:4$ $3:2$ fp

Vln I. *gliss.* *sul pont* pp

Vln II. *gliss.* *sul pont* pp

Vla. *sul pont* pp

Vc. *sul pont* pp

Db.

46

289

Hp

niente

Gong

5:4

ppp

5:4

pp

5:4

Mar.

niente

Vln

arco

3:2

Vln I

ord.

sub fz.

ppp

Vln II

ord.

sub fz.

ppp

Vla

sub fz.

Vc.

sub fz.

Db.

ppp

Measure 289: Hp (niente), Gong (5:4, ppp), Mar. (niente), Vln (arco, 3:2, sub fz.), Vln I (sub fz., ord., ppp), Vln II (sub fz., ord., ppp), Vla (sub fz.), Vc. (sub fz.), Db. (ppp).

303

Vln

sfz *ffz* *p*

310 (tr) 

318

Vln



ff

323

Vln



ff *pp* *ff*

328

Vln



fz *fz* *mfz* *mfz* *pp* (tentative, at first) (slowing down)

333

Vln



pp poco a poco accel. lightly to begin..

336

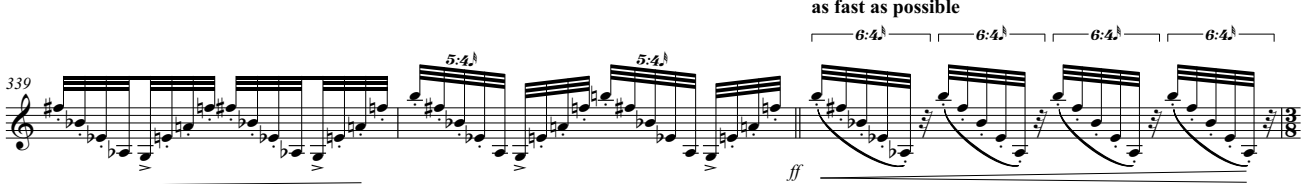
Vln



pp

339

Vln



ff as fast as possible

342

Vln



ff bold, declamatory

$\text{♩} = 60$
incisive, almost majestic

345 **V**

Fl. *ff* *sempre ff*

Ob. *ff* *sempre ff*

Cl. *ff* *sempre ff*

Bsn. *ff* *sempre ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

T.-t. (vib. beaters) (to vib.) (l.v.) *ff*

Hp. *fff*

Vib. *fff*

Mar. *fff*

Pno. *fff*

$\text{♩} = 60$
V incisive, almost majestic

Vln. *fff*

Vln I *fff*

Vln II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff* (pizz.)

3+2+4 16 2+3+4 16 2+3+4 16 2+3+4 16

348

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Hp.

Gong.

Vib.

Mar.

Pno.

Vln.

Vln I.

Vln II.

Vla.

Vc.

8^{va}

pizz

(vib. beaters)

(l.v.) (to gong)

(l.v.) (to vib.)

ppp

ppp

352

Fl.

Ob.

Cl.

Vib.

Mar.

Vln

Vln I

Vln II

Db.

W $\text{♩} = 50$
Very slowly, very still

pp

pizz

arco (suono reale)
ppp

356

♩=60 as if through glass (l.v. a niente)

T-t. *pp* *ppp* (l.v. a niente)

Crot. *pp* *ppp* (l.v. a niente)

Hp. *p* (l.v. a niente)

Mar. *pp*

Pno. (l.v. a niente) *p*

Vln. ♩=60 as if through glass senza vib. (the merest touch..) *ppp* *ppp*

Vln II arco sul pont. *ppp* 3:2

Vla. sul pont. *ppp*

Vc. arco sul pont. pizz. *ppp*

Db. (ossia: one 8ve higher) (s.r.) *ppp* *pp*

X =126 abrupt and brusque

366

Fl. *ppp*

Ob. *ppp*

Cl. *ppp*

Bsn. *ppp*

Hn. *ppp*

Tbn. *sfz*

Hp. *ppp*

Mar. *ppp*

Pno. *sub. f* m.g. m.d. m.g.

Vln. *f* *jeté* 5:4[♯] 5:4[♯] 6:4[♯] ord. senza vib. *fz* *p*

Vln I *sfp* *ff*

Vln II *sfp* *ff*

Vla. *p* *ff* sul pont.

Vc. *f* *ff* punt d'arco

Db. *ff*

369

Fl. *sfz*

Ob. *sfz*

Cl. *sfz*

Bsn *sfz*

Hr *sfz*

Mar. *sfz*

Vln *fz* *jeté* *5:4* *ord.* *sul pont.* *ord.* *3:2*

Vln I *f* *3:2* *ff*

Vln II *f* *3:2* *ff*

Vla *punt d'arco, ord.* *f* *ff*

Vc. *f* *ff*

Db. *ff*

6:4

373

Y

Vln I *fp* *fp* *fp* *fp*

Vln II *fp* *fp* *fp* *fp*

Vla *fp* *fp* *fp* *fp* *fp*

Vc. *fp* *fp* *fp*

Db. *arco* *f* *5:4* *3:2* *5:4*

$\text{♩} = 120$ very calm, tranquil
 $\text{♩} = 126-132$ abrupt and brusque
 $\text{♩} = 120$ very calm, tranquil

376

Mar.

Vln

p espress ma lontano

Vln I

Vln II

pp *sf*

pp *< p*

f *6:4* *fp*

3:2 5:4 3:2 5:4 3:2

3:2+2 16

$\text{♩} = 110$ distant
 $\text{♩} = 110$ distant

381

Hn

Tpt

Vib.

Mar.

Vln

p espress

Vln I

f *sf*

Vln II

f *sf* *ppp*

Vla

ppp

Vc.

ppp

con sord.

ppp *espress* *pp (poss.)*

5:4 3:2

3:2+2 16

[illegible]

395

Fl. *ppp*

Ob. *pp*

Cl. *ppp*

Bsn. *pp*

Hp. *ppp*

Mar. *ppp*

Pno. *pp*

Vln. *sub. f*

Vln I *senza vib* *ppp*

Vln II *senza vib* *ppp*

Vla. *senza vib* *ppp*

Vc. *senza vib* *ppp*

Db. *senza vib* *ppp*

AA $\text{♩}=66-70$ forceful, direct

AA $\text{♩}=66-70$ forceful, direct

fz *fz*

pppp

pppp

pppp

pppp

pppp

pppp



plaintive, mournful and dying away

$\text{♩}=60-66$

(listen...)

402

Vln *p espress*

3:2

3:2

3:2

3:2



410

Vln *senza vib.* *pp* *jeté* *pp* *pizz* *pp*

6:4

3:2